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owner and dealer. Our Bureau of "Ex-
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some most important appraisals.

ART BOOK REVIEW

THE SPRINGTIME OF LIFE. Poems of Child-
hood. By Algernon Charles Swinburne.
Illustrated by Arthur Rackman. Eight
color plates and many illustrations in the
text; net \$3.00. J. B. Lippincott Co.,
publishers.

In this exquisite little volume all the ten-
derness, delicacy and depth of feeling of the
poet reveal themselves as the dominant
qualities of his impassioned muse. The 35
poems forming the collection were selected
from the four volumes in which they origi-
nally appeared. "Poems and Ballads" (Sec-
ond Series, 1878), "Tristram of Lyonesse
and Other Poems" (1882), "A Century of
Roundels" (1883), and "Poems and Ballads"
(Third Series), and are supplemented by
the poignant cycle of poems entitled "A
Dark Month," closing with a jubilant note
in the glowing lines of "Sunrise."

Mr. Edmund Gosse has accomplished a
labor of love in carrying out the poet's in-
tention of gathering together and publish-
ing in a separate collection "all the poems
addressed to children or descriptive of
childlife," and lovers of poetry—and of
children—will appreciate his work, which
gives them a book of rare beauty to add to
their treasures.

Many of the poems are familiar to read-
ers of Swinburne, such as the enchanting
stanzas of "Etude Realiste" and others ad-
dressed in the same vein to sweet babyhood,
and through them all there is a fragrant
of spring and love culminating in the clos-
ing lines: "But the face and the voice of
the child are assurance of heaven and its
promise forever."

Arthur Rackham's interpretations of the
poet's creations make of each one "a thing
of beauty and a joy forever," the delicacy
of the illustrator's art lending itself won-
drously to these little figures and fairylike
conceptions. The book is a little work of
art, the artist having rendered admirably the
spirit of the poems.

A TAX ON EDUCATION

Despite all efforts, quietly made at
Washington, up to the last hour, the
tax of 10% on all art works sold, save
those disposed of personally by a liv-
ing artist, through the provisions of
the new Revenue bill, signed by the
President Tuesday last, becomes effec-
tive, and the United States is conse-
quently taxing education. It had been
thought that the provision exempting
the work of living artists would apply
to all dealing in said works, but it is
now proclaimed that such is not the
case, and any person or dealer who pur-
chases any work direct from the artist
will be obliged to pay the 10% tax on
any work so purchased, in case he re-
sells the same.

This tax will be, especially under the
present depressed conditions in the art
trade, onerous, to be deplored, and one
that is seemingly most inconsistent
with the Government's appeal for a re-
newal of business activities. The fact
that every picture sold on Thursday
evening last at the Montross collection
auction of modern Americans in the
Plaza ballroom had to be sold under the
new law, with the understood addition
of 10% to the sale price, undoubtedly
affected the sale, as it will all future
art auctions. The only bright side in
the situation is that, of course, an addi-
tion to the cost of any article enhances
its value just so much as is the addi-
tion, but we fear the art business world
may think this a poor consolation.

The 10% tax on picture frames cost-
ing over \$10 may be abrogated, as this
item figures in the list of semi-luxuries
in the Revenue Bill to be removed,
probably tomorrow, by a special resolu-
tion favored by Congress.

It is, we repeat, difficult to discover
consistency or wisdom in the levying
of this virtual tax on education.

CORRESPONDENCE

Passing of the "Art World"

The publication known as "The Art
World" passed with its February issue. It
will be recalled that the managers of the
periodical which had led a more or less pre-
carious existence for some time, effected a
combination with another monthly, estab-
lished for some years, entitled "Arts and
Decoration" last year, and it was thought
the "Art World" might, through this com-
bination, have a new lease of life. But
combinations do not always combine, and
the joint periodical did not flourish as its
projectors had hoped. So "The Art
World" has ceased to have existence
even in name, and "Arts and Decora-
tion," after an ill-advised mesalliance has
divorced itself and returned as a larger and
more attractive publication, to its old field
of interior decoration, which it well filled
for a long period, and in which the ART
NEWS wishes it again its former success.

There is a lesson in the short life and
early demise of "The Art World" for pros-
pective projectors or publishers of art pe-
riodicals—namely that American art lovers
of today have no use for long winded
essays on art and the exploitation, through
wearisome pages, of personal critical opin-
ions, and that even an art publication, to
succeed, must have trained editors, as well
as intelligent art writers. "The Art World"
apparently disregarded editing from its
start, and its art writing was at times
singularly stupid and unintelligent. It has
one good journalistic feat to its credit—the
starting of the successful crusade against the
Barnard statue of Lincoln for London.

The types in the review, published in last
week's issue, of the current exhibition of
the Women Painters and Sculptors at the
Fine Arts Galleries, twisted the name of
an exhibitor Miss Ethel B. Schiffer who
has a strong landscape with figures "Women
in the Snow" in the Vanderbilt Gallery into
Miss Ethel Fisher. The ART NEWS regrets
having called Miss Schiffer "out of her name."

OBITUARY

Julian Story

Julian Story, who died in Phila. Sunday
last, was born at Walton-on-Thames, Eng-
land, in 1857, a son of William Wetmore
Story, sculptor and poet, and a grandson of
Justice Joseph Story of the U. S. Supreme
Court.

William Wetmore Story lived abroad
after 1851. The artist was educated at
Eton and Oxford and studied art in Paris
under Frank Duveneck, Boulanger and
Lefebvre. He received honorable mention in
the Paris Salon of 1889, a gold medal at
Berlin in 1891 and a silver medal at the
Paris exposition of 1900. He also received
a silver medal at the Buffalo exposition in
1901 and the San Francisco exposition in
1915.

He was made a chevalier of the Legion
of Honor in 1900. Among his best known
works were portraits of Cardinal Howard,
Lady Wolseley, Mrs. Humphry Ward and
two of King Edward VII, when the latter
was Prince of Wales. The larger Prince
of Wales portrait was painted for William
Waldorf Astor and hung in the galleries at
Cliveden. Story's salon pictures included
"The Entombment of Christ," 1882; "The
Massacre of September, 1792," 1887, and
"The Black Prince," 1888.

Among his early sitters was Emma Eames,
who made her operatic debut in Paris in
1889, and his well remembered portrait of
her is still considered his finest work. Un-
like the husbands of many prima donnas
he did not give up his own profession.
He kept hard at work, and when she was
able to do so his wife joined him at his
villa in Vallombrosa, Italy. Their union
had lasted sixteen years when Mme. Eames
obtained a divorce at White Plains, N. Y.

A year later Story, who had taken up
his residence in Phila., went abroad and
married Mrs. Elaine Sartori Bohlen, the
divorced wife of D. Murray Bohlen of
Phila. In 1911 Mme. Eames was married
in Paris to Emilio de Gogorza, the baritone,
with whom she subsequently made many
concert tours. The first Mme. de Gogorza
had previously obtained a divorce in the
French courts.

After taking up his residence in Phila.
Story continued to return to Italy in the
winter for several years, but in 1910 he
disposed of his Vallombrosa villa. He was
a member of the National Academy, the
Paris Society of American Painters and
the Society of Portrait Painters, London.

His wife and three young children sur-
vive him.

Auguste Lepère

Paris, Feb. 10, 1919.

The great engraver, Auguste Lepère, has
just died. Not six months ago I had the
privilege of seeing M. Lepère, who, in spite
of ill health and the disturbance caused by
an imminent departure for the country pend-
ing the end of the war, then problematic,
gave himself the trouble to take me through
the varied contents of his studio. Nerve-
shaken by the shells and bombs which were
falling in the neighborhood night and day,
M. Lepère and his charming wife had made
up their minds to leave the capital, where
work was out of the question, for advanced
years, three years' of anxiety and physical
suffering gained the better of the stoutest
morale.

To the world, and especially the foreign
world, the name of Lepère is chiefly familiar
from his engravings and notably his wood-
cuts. The artist himself, however, consid-
ered these merely as auxiliary to his oils.
"I am, above all, a painter," he would say
remindfully if a suggestion were made to
attribute pre-eminence to his plates and
blocks. For originally he had taken up en-
graving as a breadwinning makeshift, and it
was much against his wish that the popu-
larity they won robbed him of the time he
would for choice have spent at the easel.
He was a good painter, but not a leader.
If his burin has been unsurpassed, his brush
had not that originality which makes the
master, even the minor master—let us say
Sisley as compared with a Monet, a Guillau-
min with a Renoir. It had somewhat of the
quality of Lebourg's painting—sound and
pleasant, but bringing nothing very new.

Artist's Marvelous Skill

When Lepère took to wood engraving it
had sunk low among the commercial crafts.
The boldness of his handling raised it to a
pitch it had not known for many a long
year and he was the first to revive single-
lined cuts, tint having entirely supplanted
these. He would sometimes use tint, but
his preference was for single line. To the
most masterly technique he added a fancy
of imagination, together with a wealth of
resource in interpretation which covered a
variety of subjects—the human figure, the
nude, landscape, architecture. He illus-
trated "Old Paris" for Hysmans and M.
Richepin, as also the former's novel, "A
Rebours," and Maupassant's "Deux Contes,"
and above all the "Praise of Folly," by
Erasmus, whose mediæval character he ren-
dered with the most amazing feeling and
virtuosity. I have held the original blocks

for this latter work in the hollow of my
hand.

Never has so much breadth—in one word,
so much—been condensed in so small a
space with such freedom of line. Without
the suggestion of a preliminary sketch these
marvelous little compositions, reminiscent
of the scenes hewn out of the stone in the
cathedrals of the Gothics, were also literally
hewn—hewn with a penknife, that is, out
of blocks an inch or two square.

Having renovated the art of xylography,
Auguste Lepère gave new life to the art of
illustration, bringing the pictured book back
into the esteem of bibliophiles. He not
only undertook the imagery of the works he
ornamented, but the lettering, the coloring,
and even the binding, whose leather he deco-
rated and embossed and chiselled. As an
etcher, too, he attained eminence, and the
proofs after his plate of the Cathedral of
Rheims have been much sought after by
collectors of art works in connection with
the war.

Life of Lepère

Auguste Lepère was born in 1849. His
father, a painter and sculptor, put him in
apprenticeship under the English engraver
Sweeton, who worked for the French illus-
trated press. When he was 20 his father
died from wounds received during the Com-
mune, leaving the youth in charge of the
rest of the family. The necessity of provid-
ing for them left him little time for his
favorite art. It was as a painter that he
first exhibited at the Salon of 1873. In
1900 he was named Knight of the Legion of
Honor and was made an officer 12 years
later.

An exhibition of his life work,—paintings,
drawings, watercolors, engravings, etchings
(over 200 plates), illustrations,—was held at
the Luxembourg last year, a memorable
event in the annals of art.

The museums of Paris (Luxembourg and
Carnavalet), Lyons, Nantes, Quimper, etc.,
have works by Lepère in his different me-
diums. In America Harper's Magazine has
often reproduced illustrations by him. The
analytical and descriptive catalog compiled
by A. Lotz-Brissonneau reproduces the
greater part of his typographical work.

Lepère was the most complete type of
French artist. Ambitious for his work but
not for fame, he craved for the retirement
which is favorable to good workmanship.
A lover of outdoor life, physically and men-
tally he was representative of a class of
Frenchmen too little known and appreci-
ated abroad, the class whose youth has been
the wonder of the world these last four
years and more. Muriel Ciolkowska.

BUFFALO

Four more beautiful works by the late
George Inness owned by citizens of Buffalo
have been added to the already fine col-
lection of paintings by the master now on view
in the Albright Gallery. They are as fol-
lows: "After Glow" owned by Mr. George
Cary, a landscape just after the setting of
the sun, and in which the coming twilight
and afterglow combined give the ensemble
a mysterious and ethereal effect. The pic-
ture is signed and dated 1893.

"An Autumn Day" owned by Mrs. Spen-
cer Kellogg is a study in russet and gold
autumnal tints, with a warm glow from the
afternoon sun is reflected on the trunks of
the trees giving a beautiful effect in con-
trast with the cool blue of the sky. The
picture is signed and dated 1892 and 1893.

"Springtime" lent by Mr. Henry May,
represents an opening in the woods, through
which is seen a woman driving some cows.
The path is bordered by trees in the tender
foliage of early spring, and in it a man lean-
ing on a staff, wearing clothes which give
color to the composition, gives also life and
action to the picture. Soft and reserved in
tone and harmony this work is very different
to the others of the group.

"Slow Fading Day" lent by Mr. William
A. Morgan is a small canvas masterly in its
handling, a landscape with a pool in which
is reflected the radiance of a summer sunset.
It was probably painted in 1878.

War Art Wanted by Author

Editor AMERICAN ART NEWS,
Dear Sir:

I am engaged upon a work dealing with
art and the Great War, and would be very
grateful to the directors of any of our art
museums which have formed collections of
paintings, prints, etc., with subjects con-
nected with the war for communicating
with me. I should like to make mention of
such collections, as I should also of any
notable private ones.

A. E. Gallatin,

Formerly Chairman Committee on Exhi-
bitions, Committee on Public Information,
Division of Pictorial Publicity.
N. Y., Feb. 24, 1919.

Caroline Van H. Bean sold 12 of her
watercolors during the recent exhibition of
her work at the Mussmann Gallery, 144 W.
57 St. Mr. Herbert Satterlee purchased
four of Miss Bean's attractive pictures, and
another purchaser was a well known collec-
tor.